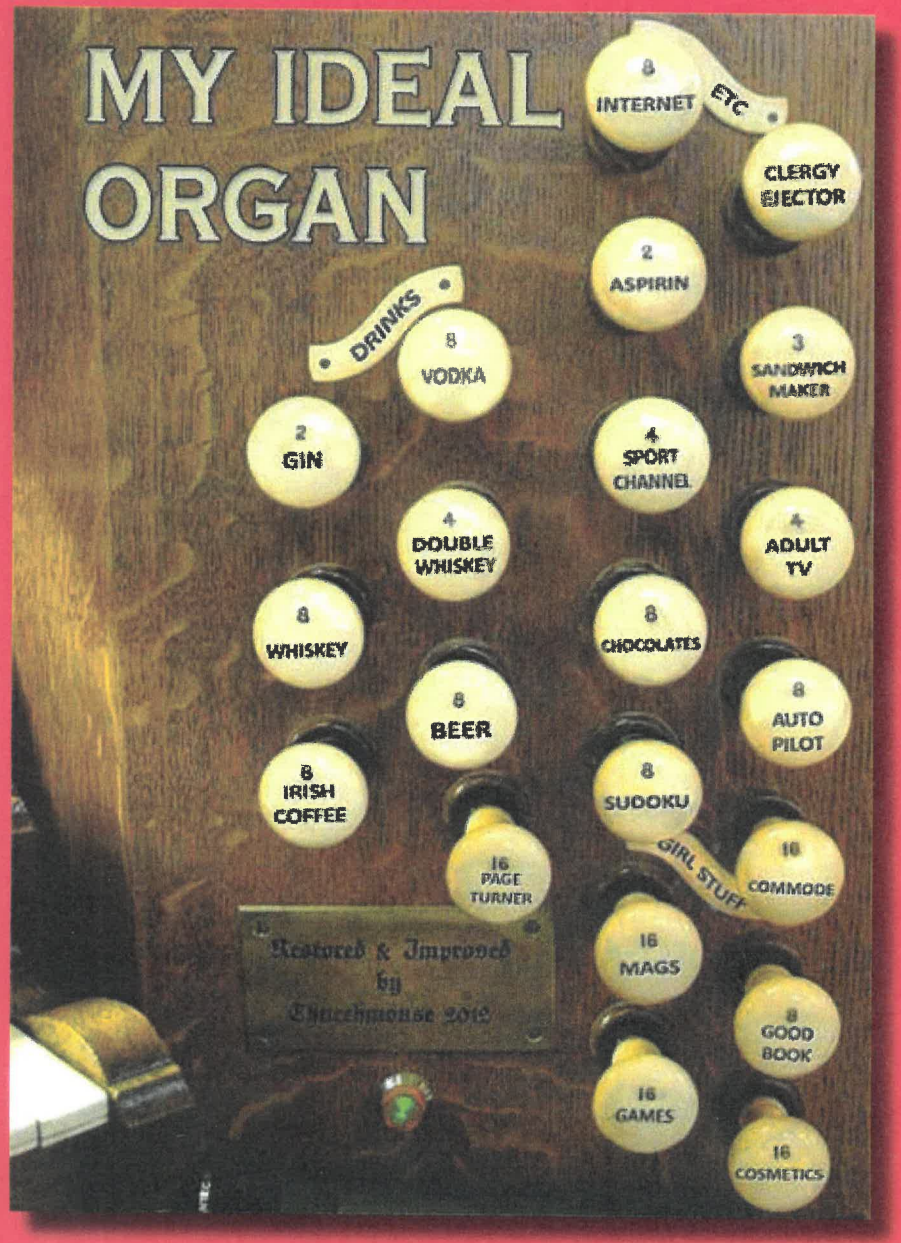


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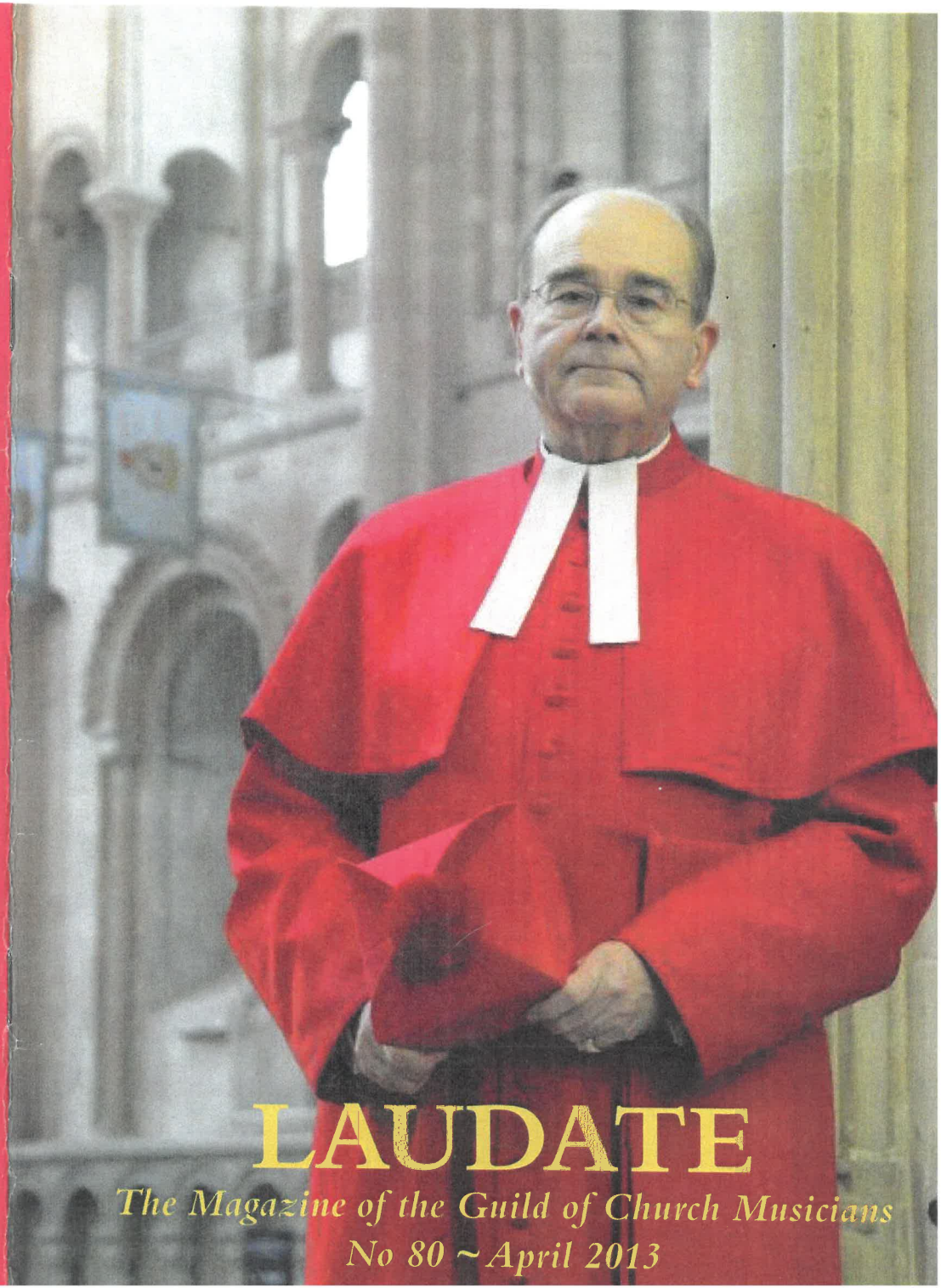

# LAUDATE

*The Magazine of the Guild of Church Musicians*

*No 80 ~ April 2013*

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*Cover photo: The Guild Warden, Canon Jeremy Haselock recently appointed Chaplain to Her Majesty The Queen*
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**YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT!**

It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

*You are welcome to contact the Editor by any of the following means:*
*By post at 5 Lime Close, Chichester, West Sussex PO19 6SW*
*Tel: 01243 788315 or email: laudate@musicprint.org*

*It is worth mentioning that all opinions expressed in LAUDATE are the personal views of the individual writers and not necessarily the official view of the Guild of Church Musicians itself.*

***Do visit us on the internet at www.churchmusicians.org***

## *From the General Secretary*

## *CANTERBURY 125th CELEBRATIONS*

At the time of writing we have almost 100 people coming to all the events. If you have not yet completed the forms, please do so immediately, so that you do not miss out on this great occasion. Friends are coming from Australia, South Africa, Europe and of course the UK. We have a choir of about 70 people, which includes the Chamber Choir from the University of Newcastle NSW with Philip Matthias.

Also, as you will be aware, it is my last year as General Secretary, so your support will be doubly welcome.

## GIFT AID YOUR SUBSCRIPTION

The Treasurer has reported that disappointingly few members have Gift Aided their annual subscription. If you have not done so, please send for a form from the Treasurer. At no extra cost to yourself, if you are a Tax payer, it will increase your sub by £5. If all members did this, it would add a considerable sum to our accounts.

PLEASE DO IT NOW!

*John Ewington OBE*

## *Tax Queries and PAYE - Real Time Information (RTI)*

With the start of Real Time Information (RTI) for Pay As You Earn (PAYE) on 6 April 2013, a number of churches have asked how this will impact them.

The main change is that from their first pay day on or after 6 April, every time an employer makes a payment to an employee, they must send a notification of that payment to HM Revenue and Customs (HMRC).

There are more details about when you need to register as an employer and the requirement to operate a payroll at ***http://www.hmrc.gov.uk/paye/intro/register.htm.***

Many churches already operate PAYE schemes and use payroll software. They should check with their software provider to ensure that the software they use is RTI-compliant. There are details of various software products at ***http://www.hmrc.gov.uk/efiling/paye/paye_software_forms.htm***, including HMRC's free Basic PAYE Tools. This is suitable for employers with 9 or fewer employees.

If a church already has a PAYE scheme, or has an employee earning more than the lower earnings limit for National Insurance (NI) (currently £107 a week, but to rising to £109 a week from 6 April 2013), then PAYE should be applied to the employee's earnings.

Any employer who does not have any employees earning more than £109 a week generally will not need to operate PAYE – details on when employers need to register for and operate PAYE can be found here: ***www.hmrc.gov.uk/paye/intro/register.htm#1.***

Some churches may be uncertain as to whether some of their workers, for example organists, bell ringers or choristers are employees or independent contractors. HMRC has a helpful tool on the HMRC website called the Employment Status Indicator (ESI) that will help a church determine whether the worker is self employed or an employee. The tool is anonymous so no personal details about the worker or the Church are needed. This can be found at ***http://www.hmrc.gov.uk/calcs/esi.htm.***

There is detailed guidance on Real Time Information at ***www.hmrc.gov.uk/rti***

If you are unable to find the information you need, HMRC's Employer Helpline (08457 143 143) is open from 8am to 8pm, Monday-Friday and from 8am to 4pm on Saturday.

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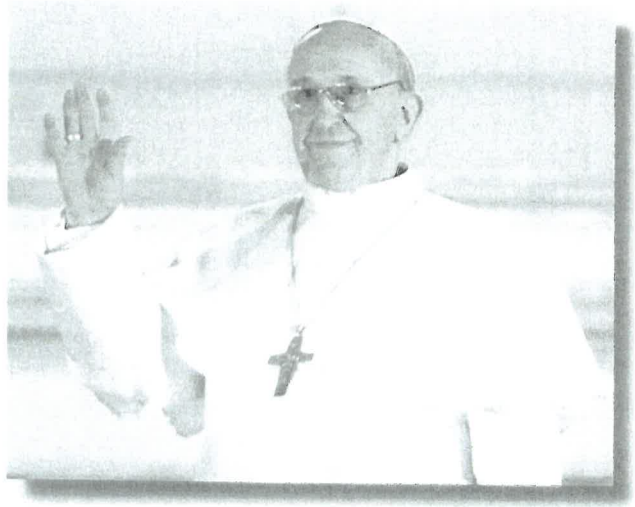
## *The Guild Celebrates Two New Prelates*

This is an historic moment for the Guild, in that we have two new heads of our two great churches elected almost simultaneously in the same year.

The Archbishop of Canterbury, Justin Welby was elected last month in St. Paul's Cathedral and was enthroned in Canterbury on 21st. March. He becomes our new Patron.

Pope Francis was, as we all know, elected as the new leader of the Roman Catholic Church on 13th. March.

These are two hugely important appointments at a time when both our churches are under a great amount of stress and in need of reform in so many different areas. We pray that these two newly elected Prelates, who carry such heavy responsibilities, will be supported by their fellow clergy and by the laity, as they commence these life-changing callings.



*John Ewington*

# The Guild's Examinations

*John Ewington*

I was trawling through some old Yearbooks and saw that in 1986 we had 14 people who were presented to the Archbishop having gained their ACertCM and in 1985 there were 11 people, but the top, believe it or not, was in 1984 when there was a bumper crop of 26 people! Most years in those 1980s we were into double figures, so what has happened in the past few years when candidates have not been very plentiful.

**WHAT ABOUT YOU** for example, if you have not acquired your ACertCM or ACertPW or the Award, or indeed, the Fellowship? Is it just lethargy or do you think that you are too old to start taking examinations?

Making a study of a subject which you enjoy and is dear to your heart, should not be a chore. Just think of the satisfaction when you are presented with that Certificate by one of our Archbishop Patrons.

Do take another look at the syllabus on our website and take the plunge! Helen Burrows, our Examinations Secretary will be delighted to give you any help and guidance.

*See page 15 for one member's experience of taking the Guild's Award in Church Music.*

## *A personal 'thank you' from the Editor ...*

*I would like to offer my sincere thanks to so many of you who sent me good wishes and prayers during my serious illness at the end of last year. It was a very close call: as I discovered afterwards there is only a one in two chance of surviving pancreatitis! I have been gradually recovering and depite a couple of 'blips' am now pretty much back to normal but do have to take things just a little more easily. Still, after almost two months in hospital being unable to do anything, it is the greatest joy to be back with my choirs and symphony orchestra!*

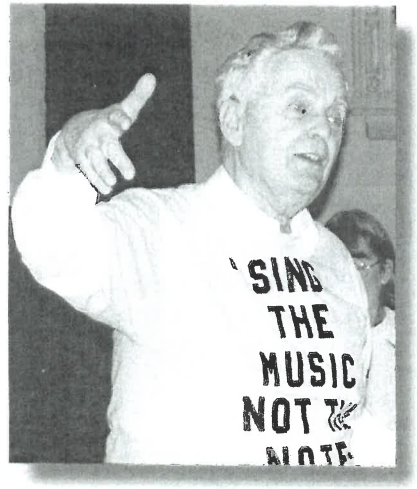
*On another note, I very much regret that I will not be unable to join you at Canterbury this year as I have had the great honour of being asked to compose the Festival Commission for the Bournemouth Church Music Festival which runs at exactly the same time as the Guild event. I will be thinking of you all!*

*Michael Walsh*



# Constructive Ungrumble No. 5

**The last in a series of constructive thoughts designed to spur church musicians to achieve better results from their choirs by the simplest and most practical means**




***Dr John Bertalot, Hon FGCM***

*Cathedral Organist Emeritus, Blackburn Cathedral*

*Director of Music Emeritus, Trinity Episcopal Church, Princeton, NJ, USA*

One never stops learning. (Though if you have stopped learning you'd better retire to Outer Mongolia.)

One of the joys of the marvellous music programme at Blackburn Cathedral is our weekly series of lunchtime recitals. These are often given by increasingly young and increasingly talented cathedral sub organists and organ scholars. Standards are shooting ever higher.

## DAVID GOODENOUGH

One recital stood out for me a couple of months ago. It was given by David Goodenough – former organ scholar and sub organist of Blackburn Cathedral who is now Director of Music of Fettes College, Edinburgh. (He's prodigiously

talented – he gave no fewer than seven organ recitals at last year's Edinburgh Festival.)

As most folk know, Blackburn Cathedral has a lively acoustic – nearly as vigorous as that at St. Paul's. But when these young organists play their recitals few of them seem to realize that they have to adjust their playing to the building in order to make the music – the actual notes they play – clear to their audience. One recent young organist told me, after playing his recital, 'I wish I could have played it more slowly so that the music could have been clearer.'

It's got nothing to do with the speed of playing but it has everything to do with the organist's touch.

David Goodenough did realize this – although he said that it took him half an hour of practice to remember how to deal with Blackburn's acoustic. The result was a staggeringly clear and immensely musical performance. When he played Bach's 'Great' G minor Fantasia and Fugue (BWV 542), we could hear every note – it was so pristinely played that I could hardly stand it!

## LISTEN

This ability to adjust comes under the heading of the one word 'Listen'. That's one of the most creative words in anyone's life: Listen to what folk are saying when they're talking with you – don't just 'hear' as so many of us are wont to do. And so listen to the music you are creating whether it's on the organ, piano or on an Indian Gobijeu.

Do we realize that when we're playing, say, a chorale prelude which has a melody played on a solo reed, that the sound of the final note on that reed stop finishes with a slight 'click'? Listen really closely to the sounds you are actually creating and you'll notice it. Therefore when releasing your final chord, the solo reed needs to be released a fraction of a second before the accompaniment.

On the last page of the Bach G minor fugue, before the final pedal entry, the fugal subject is in the right hand, then the left hand and also as a middle part.



When David played that section we could hear each subject slightly more prominently because he altered his touch to bring out the melody. It was almost as though he were playing it on two manuals. I know of only one other organist who does this.

Touch applies not only to pianists but also to organists. Don't just play the notes, play the music!

## MENDELSSOHN & BACH

Another piece that David played was Mendelssohn's 3rd sonata. I confess that when I have played the slow second movement, I regret that Mendelssohn wrote it, for it never seemed to match up to the musical interest of the first movement.

But when David played it I sat on the edge of my seat because of the musicianship he 'realised' from Mendelssohn's inspiration. He played it as though it was the most gracious piece of music ever composed – and so that is what it became. I'd always thought of that second movement as something to be played before a service – i.e. muzak that the congregation could chatter over.

But not no more! David 'realised', in the fullest sense of that word, the inspired beauty of that music. And so I ask myself the question, 'Do I treat every piece I play, which has been composed by a musical giant, as something to be reverenced and to be played with awe and wonder?'

This did happen to me some years ago when I was giving a recital in Portsmouth Cathedral. One of my pieces was Bach's Passacaglia and Fugue. I got myself ready, found where middle C was on the pedals and was about to start when it suddenly came over me that I was about to recreate one of the world's greatest masterpieces That realisation was so overwhelming that I nearly didn't begin. But I've never forgotten that moment and wish that I had applied this reverence to every piece I have played.

I learnt this afresh from David Goodenough. But now that I've retired it's probably too late for me. But it's not too late for you!

## RICHARD TANNER

Yes, Blackburn Cathedral is a wonderful place to be. When I retired from Princeton NJ and returned to live near Blackburn, Richard Tanner happened to begin his 13 years of residence as our new Director of Music. And what an amazing 13 years they were.

His predecessor, Gordon Stewart, had left him three great choirs – the Cathedral Choir of men and boys, the Young People's Choir (teenage girls and young men) and the Renaissance Singers (dedicated adults).

Richard greatly expanded these volunteer musicians by creating several more choirs: two choirs for little children, a Girls' Choir and the Cathedral Consort made up of adult volunteers who sing a weekly Choral Evensong.

Richard always wanted to direct of music of a cathedral which had daily Choral Evensongs – and with his energy, tenacity and imagination he achieved this at Blackburn by using the choirs he inherited and the choirs he created. And that tradition happily continues under his successor, Samuel Hudson.

Richard also introduced the use of orchestras for special services, and also an annual series of major concerts sung by all our volunteer choirs. These concerts included not only the regular fare of Messiah, Bach Passions and B Minor Mass, but also modern works such as James Whitbourn's Annelies, the diary of Anne Frank, which became a major pastoral event at the cathedral. A replica of the room in which Anne Frank lived during the war was set up in the cathedral and was visited by vast numbers of folk. Music and Mission go hand in hand at Blackburn.

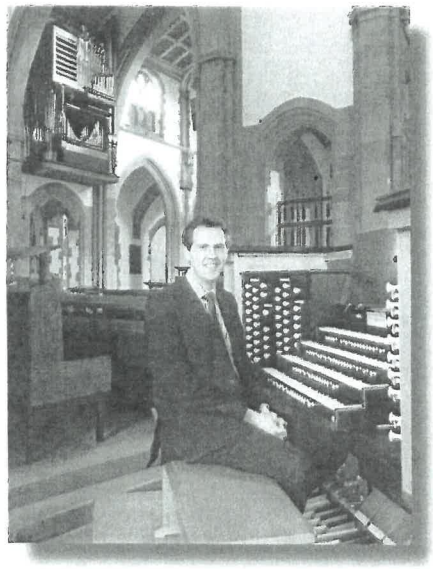
But professional instrumentalists and soloists cost money. So Richard set up a council to make this vision a reality which has, most fortunately, one of our Residentiary Canons as a pivotal member. This Canon is very good at raising money. Yes, some things – many things – cost money and so, if you can't do it yourself, find someone who can!

So, what am I saying about Richard Tanner? If you have a vision, keep that vision firmly in your mind and keep on pressing and exploring and talking with people, and you'll discover, eventually, how your vision can become a reality. What Richard created here at Blackburn was amazing and, happily, this esprit de corps continues to permeate the whole cathedral, not only through our singers from 7 to 70, but also, of course, their families and the entire congregation.



Richard is now Director of Music of Rugby School where he has two chapels, two concert halls, four organs, three secretaries and a music staff of 50! What will his vision achieve there?

## SAMUEL HUDSON



Richard's successor at Blackburn Cathedral is Samuel Hudson. Sam is prodigiously gifted, not only as an organist and choir trainer, but also as a pianist and as an orchestral conductor. Sam is totally committed to his vocation here in Blackburn but we'll be lucky to keep him for more than a few years because he's bound to be snatched up by one of our historic cathedrals.

But one of my 'gripes' in these articles has been my dismay at the way that many top musicians conduct their choirs by keeping their eyes glued to their music instead of looking at their singers. (And they don't realize that they're doing it!) It's only when you look at someone that you can really make contact with them. Try making a conversation with friends without looking at them. It just doesn't work! But that's precisely what so many conductors do – they conduct themselves when they are looking at their own score, they're not conducting their singers.

There are two sorts of conductor (as there are two sorts of people in this world – those who like cats and those who don't!) One type of conductor stands beating time and hopes that some folk 'out there' will take notice of what he's doing, especially if he conducts really energetically.

The other sort of conductor is one who looks at his singers – even those who are far away on back rows – knowing and feeling that he is in lively creative contact with each and every one of them, so that they will respond to the slightest movement of his musical hands, his lively eyes and his body which become, in some wonderful way, the physical expression of the music.

It took me years to begin to begin to achieve this – and it's one of the most spiritual experiences in all music-making. May you strive to experience this, too.

**AND FINALLY ...**

But returning for the last time to my gripe about the need to conduct from memory – for some Directors of Music even look at their copies when conducting Amens! (And, again, they don't realize that they are doing this!)

Samuel Hudson recently conducted a performance in Blackburn Cathedral of the Duruflé Requiem. The choir had vocal scores – i.e. the organ part wasn't included, so the singers needed clear direction when to 'come in' after 7 bars' rest. But Sam conducted the whole work from memory! It was, needless to say, a fabulously musical and spiritual performance. I was staggered at this feat, and my admiration for his gifts shot sky high. Not many of us could even approach this, but all of us could begin to try to conduct from memory some music which we know well: Stanford in B flat, or O come, ye servants of the Lord, or Mozart's Ave Verum ... Surely you know that music like the back of your hand?

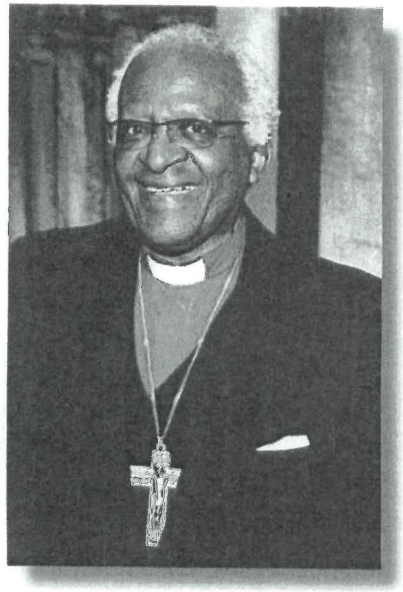
And why should you conduct without the music in front of you? (For it will become a 'Linus blanket' for you – to which you can drop your eyes to boost your self confidence.) If you aren't confident about conducting or if you don't really know that music well enough you shouldn't be conducting it anyway!

By conducting from memory we make musical, lively contact with each and every one of our singers, and the audience too, and so the performance – even if it is only of the simplest music – will begin to enter the realms of transcendence.

There's a great big world of surpassing beauty and splendour waiting for each and every one of us to enter. Believe to the depths of your soul in the timeless message of the words, and the music will take care of itself. Try it!

Look at John Bertalot's blog: http://blog.bertalot.org/ which has 30 articles on practical choirtraining, daily digests as to the state of the Church of England (different each day!) – photos taken from JB's privileged life of making music around the world, and so much more.

# *Archbishop Emeritus and Hon FGCM wins the Templeton Prize*



It has just been announced that the 2013 winner of the Templeton Prize is 81 year old Archbishop Emeritus Desmond Tutu. We are justly proud that he is also an Hon FGCM.

The Prize is for "Advancing Spiritual Liberation of people around the world" and is worth £1.1 million. Desmond, who has been a close friend for many years, said that he was "totally bowled over" and insists that the honour is not his alone. He stated "I want to say a very big thank you, but I would also like to acknowledge that fact that, you know, when you are in a crowd and you stand out from the crowd, it's usually because you are being carried on the shoulders of others and therefore, if you will let me, I want to acknowledge all the wonderful people who have accepted me as their leader at home and so to accept this prize, as it were, in a representative capacity."

The Templeton Prize was conceived by Sir John Templeton, an American born British stock investor, who felt that the Nobel Prize recognised the contribution of science to humanity, but failed to honour religion. That is why Templeton made his prize money greater than the Nobel Prize. The first winner was Mother Teresa in 1973. Last year it was awarded to the Dalai Lama.

Archbishop Desmond, who was Archbishop of Cape Town from 1986 until 1996, retired officially from public life in 2010, but remains publicly outspoken, not least in his criticism of the governing African National Congress. He will receive the prize during a ceremony at London's Guildhall on 21 May.

I was privileged to attend both his Enthronement and his retirement services. Both were unforgettable experiences.

*John Ewington*

# *Theodore Saunders's House Organ in Armagh*

*Theodore Saunders*

For many years, I have wanted to have a pipe organ in my house, and last year seemed like a good time to get one. I had been off work since September 2010, enjoying all the various benefits that the NHS could bring to my comparatively rare condition, myeloma, namely six treatments, stays in three hospitals, and having to avoid anyone with some much as a runny nose by staying at home and keeping warm. Here's to the NHS, who have done me proud.

I was talking to Barry Williams, an organist friend of mine, and he said that he knew of two excellent second-hand instruments built by Peter Collins of Melton Mowbray. I got the details of these, and also started trawling the net, and contacting organ builders to see what they could do, or had second-hand. Eventually I had quite a thick folder of instruments which looked good, including some 18th century instruments. Working out what I wanted was going to be hard, until I decided that any instrument must have two manuals and pedals. This narrowed down the number of possibilities quite dramatically, and the best two options turned out to be the ones that I had heard about first of all. So I arranged to inspect these instruments. Whilst both had two manuals and pedals, they were different in many ways. The first would have been an excellent instrument, but the second one captivated me even before I heard it. The vendor was particularly keen that it should go to a home where it would be appreciated – and I keep in touch still with vendor, to let him know how I am getting on with it!

The instrument was built about ten years ago, which for a pipe organ is the equivalent of a car, which is about three months old. It has four stops on each manual, and on the pedals; there is a tremulant; but there are no couplers. The casework is fantastic, although there was not enough room in its first location, my study, for the cornice (by just half an inch); thus the front panel could not go in either, since it is supported by the cornice.

Ultimately, this absence of half an inch of height caused me to have built an extension to the house in the form of a music room – designed by Brian Jeffers, a retired Lecturer from Queen's University, Belfast. Besides being an architect,

he is also an organist, so understood the requirements for the room. The new music room is just under 26' by 18', and almost 12' high.

The instrument is voiced for a house, rather than a church, so it is not loud. You would not get earache playing it! The stops are mainly flutes, but all with different characters. The choruses balance nicely. There is a reed stop, and that has bags of character. The Sesquialtera gives an authentic voice to the instrument. It is very much a house organ – not a church organ, nor a practice organ, nor even a chamber organ.

Visitors to Armagh are most welcome to come and see, hear and play this magnificent instrument.

| **Manual I** | | **Manual II** | |
|---|---|---|---|
| Stopped Diapason | 8 | Chimney Flute | 8 |
| Principal | 4 | Open Flute | 4 |
| Gemshorn | 2 | Recorder | 2 |
| Bassoon | 8 | Sesquialtera (Tenor G) | II |

**Pedal**

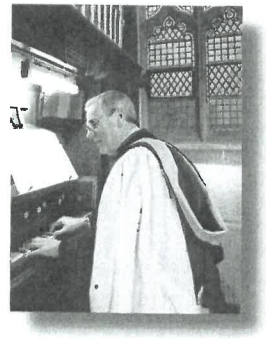
| | | | | |
|---|---|---|---|---|
| Bourdon | 16 | | Width | 5'9" |
| Bass Flute | 8 | (Manual II) | Height | 7'6" |
| Principal | 4 | (Manual I) | Depth | 5'6" (inc. pedals) |
| Bassoon | 8 | (Manual I) | | |

Tremulant to the whole organ

*Ginger finds himself a comfortable new perch!*



# *Membership matters*



*Robert Andrews*
*Guild Treasurer*

A reminder that membership fees were due on 1 January. At the beginning of March about seventy-five members still have to pay. If you have not paid please send me a cheque for **£20**, payable to the Guild of Church Musicians, as soon as possible.

**Joint membership** – At a recent meeting of Council it was agreed to offer joint membership where two people living at the same address are willing to share a single copy of the Guild's publications. Joint membership will be available from 2014 at £30 pa. If you wish to take advantage of this scheme please contact me. If you have a spouse/partner who is interested in church music, but is not already a member of the Guild perhaps this will encourage them to join.

**Gift Aid** – I am sure that more members could join our Gift Aid scheme. If you are a UK resident and pay income tax you are eligible to join the scheme and your £20 subscription will be worth £25 to the Guild. If you are a standard rate taxpayer there are no formalities other than completing the Guild's form that I will send on request. However if you are a higher rate taxpayer you should put details of any payments you make on your Self Assessment return. Your standard rate tax band is increased by £1.25 for every £1 you give under Gift Aid therefore it will reduce the amount of higher rate tax you will have to pay.

**Membership Secretary** – You may have noticed in the Guild Yearbook that I am now Membership Secretary as well as Treasurer. All membership matters should now be addressed to me, including amendments to the members' database, new membership applications and resignations.

Robert Andrews
3 Sewards End
Wickford
SS12 9PB
Tel/fax: 01268 733817
email: robert@rjandrews.me.uk

# *The Other Cloud of Witnesses*

*David Gedge*

The new choral collection "Cloud of Witnesses" unfortunately almost shares its title with "The Cloud of Witnesses," a slender volume which was published by Collins Liturgical Publications in 1982 as a companion to the "Lesser Festivals and Holydays of the Alternative Service Book 1980." Archbishop Robert Runcie wrote in his preface to this most useful book: "I am glad to see this collection of prayers and readings to accompany the ASB Calendar. I welcome it as an enrichment of the provisions of the Alternative Service Book 1980, and hope it will help Christian communities to celebrate the Lesser Festivals and Holy days with greater understanding and devotion." The compilers were two eminent priests: Martin Draper along with G.B. Timms who wrote the Collects. George Timms gained notoriety as the Editor of the New English Hymnal but he was also Vicar of St Mary the Virgin, Primrose Hill and later Archdeacon of Hackney in the Diocese of London.

Commemorated in this fascinating collection are 72 little-known worthies of the Church such as:

| | |
|---|---|
| 24 Jan | Francis de Sales, Bishop, Teacher of the Faith |
| 27 Feb | George Herbert, Priest, Pastor, Poet |
| 7 March | Perpetua and her Companions, Carthage, Martyrs |
| 9 April | William Law, Mystic, Non-juror |
| 24 May | John and Charles Wesley, Priest, Poets, Teachers of the Faith |
| 9 June | Columba, Abbot of Iona, Missionary |
| 26 July | Anne, Mother of the Blessed Virgin Mary |
| 13 Aug | Jeremy Taylor, Bishop of Down and Connor, Pastor, Teacher |
| 25 Sept | Lancelot Andrewes, Bishop of Winchester |
| 6 Oct | William Tyndale, Translator of the Bible |
| 16 Nov | Margaret of Scotland, Queen, Wife, Mother |
| 30 Dec | Josephine Butler, Social Reformer, Wife, Mother |

Each entry is given a short introduction. So the reader learns that Josephine Butler (1828-1907) "was a dedicated social reformer, and in particular campaigned for the rehabilitation of prostitutes." In Britain, as in other countries, prostitution was tacitly tolerated although restricted by law. To Mrs Butler this implied acceptance, and it was her unremitting concern and agitation which led to the eventual repeal of discriminatory legislation. *David Gedge*



# *The Archbishops' Award in Church Music: A Candidate's reflection*

*Andrew Henthorn*

The articles in Laudate 79 – October 2012 by John Ewington giving background and encouragement and the informal reflections from Helen Burrows and Roger Wilkes provided an interesting view from the Guild. I achieved success at the Award in 2009 and gained the full Certificate in 2011. Here I give a candidate's reflections of a personal journey to the Archbishops' Award in Church Music.

I finally committed to the Certificate after several years of false starting with a definite plan to split the syllabus into the two parts permitted by the rules. I have nearly forty years experience as a chorister with high quality choirs and have combined this as an occasional organist and caretaker choir master. Therefore, I felt qualified to enter these examinations with some confidence of my knowledge and experience.

I am not a full-time church musician. I have a busy family life involving a working wife and three teenage sons alongside my career with the police service; and, not forgetting, my commitment to my local parish church choir and occasional assisting other choirs. Therefore, taking on the whole ACertCM in one year was more than I cope with.

So leaving Parts D & E firmly to one side I commenced the discipline of the portfolio. I say 'discipline' because it is and has to be. It was the lack of discipline that had led me to abandon in previous years. Far from being a 'bind', I found the compilation of the weekly diary very engaging as well as cathartic at times as I reflected on the music sung, my opinion of the music set, how the performance had faired and how the music fitted with the liturgy of the service. Along with the weekly regular services I included rehearsals, additional special services and choir meetings (both formal and informal). This in itself was a journey as I gained a greater understanding of liturgy of worship as well as the church music. To make this simple I devised a template to include the hymns, settings, anthems, readings and a short commentary of how things went and fitted in.

The full portfolio gave me an insight into my local church, its creation, standing in the local community and the history of the music there. I found it was important to include every aspect of the music and liturgy past and present but also to look forward to how the church hoped to develop.

The history of the choir at my local church starting with a few women and even fewer men singing together was particularly interesting. The introduction of boys with the subtle structural dismissal of the women is still remembered by the surviving few today.

Reflecting on my own 'career' as a chorister was illuminating. I still remember having declared that I was joining a Church Choir my mother remarking 'I didn't know you could sing!' To be encouraged by my father that I was following generations of Henthorns as Choristers means a lot more as my sons continue their paths as Church and Cathedral musicians.

My current principal role in church music is a singer (Tenor) in the choir, but I had the opportunity to include the services where I was organist and for a period of time as care taker choir master. So although the format of my diary remained constant the emphasis of reflective performance varied. This provided a wider understanding of the partnership of liturgy and music. Getting to know in more detail why we sing particular hymns, motets and anthems at specific services and times of year was really educational. Therefore, get involved with the wider aspects and not just rely on what you know and think. Become part of the decision process or speak with those that are. This is useful for the viva voce and certainly becomes essential in Parts D & E.

In writing this article I have re-read parts of my Portfolio and in particular the section I headed 'My Learning from the process'. The Portfolio, for me, was an educational tool to look deeper at not only each Sunday or festival in the Church's year but also the theme linking the related liturgy and music. As a result my knowledge of the Church and its music has and continues to increase with so much more to learn.

The practical examination as a singer was a joy from choosing the music and readings, practising and performing; and it was a performance as if in a service not just to my assessor. I'm sure God isn't a music critic but I'm certain He expects us to give our best at all times. So, practice is essential and I was (and still am) very fortunate to have an organist and a colleague in the choir bass section who were more than happy to help. The bottles of wine far from being an inducement were gratefully given as a thank you. It was also worth having



another church musician whom I trusted to be objective to listen to my practice to give feed back as to how I sounded. The assessors are very good at picking up all slightest possible improvements.

The *viva voce* was a relaxed discussion examining my portfolio, which allowed me to expand on its content. Be aware, the assessor will pick-up on the smallest comment along with what could be glaring omissions. I had given little commentary of the use of psalmody and made a 'throw-away' comment when reflecting on my learning from the weekly diary process. This required some explanation. Therefore, know you portfolio well!

It was with a great feeling of achievement to be presented to the Bishop of Norwich, standing in for the Archbishop, to receive the Archbishop's Award in Church Music at the Queens' Chapel of the Savoy. Sadly, a Certificate had not been prepared in advance to be presented to me at the Awards Ceremony. However, the ever resourceful Guild Registrar, June Williams, made it a memorable occasion.

*Sincere apologies to Andrew and others who didn't get certificates on that occasion – as you will have read elsewhere in the magazine, I was somewhat indisposed at that time and nowhere near a computer to create the certificates – even if I had found the strength to use it! MW*

# *Organ Recital by Malcolm Kemp at Southwark Cathedral*

I wandered into Southwark Cathedral for the first time last Monday, *en route* from the South-East to the North-West. There was to be a performance on the cathedral organ by Malcom Kemp. Being early, I sat in the nave, bemused by how still and peaceful the building seemed given the bustle of Borough Market and London Bridge railway system so close by.

The recital began in due course with Bach's monumental *Passacaglia and Fugue* in C minor. Malcolm took a bold view of the opening statement and variations, creating a compelling momentum; the counterpoint filtered clearly down to my position in the West End. How refreshing, I thought, to hear this music played with passion and drive, the magnificent ending full of organ colour.

By way of contrast, Percy Whitlock's *Folk Tune* followed, where the soft registers of the fine Lewis organ were employed. The relaxed mood of this nostalgic melody was sufficiently captured by Malcolm to induce a gentle snoring from a person behind! The subsequent *Paean* soon put an end to that!

I was reminded of the outside bustle during *Rhosymedre*, such a haunting hymn-tune piece from the pen of Vaughan Williams; how comforting to sit in visual and aural beauty of holiness whilst the busy world continues about its business.

A second major work from the organ repertory concluded the programme: *Choral No. 1* by César Franck. Here was an opportunity to explore colours associated with this style of music, notably chorus Diapasons, Trompette and a wonderful *Voix Humaines*, mingling evocatively with the colours from the stained glass windows. Malcolm achieved a persuasive build towards the majestic Finale, here not rushed inconsequentially as so many players feel wont to do.

Thank you for a pleasant, relaxing three-quarters of an hour in reposeful surroundings in the midst of Bustle!

*Itinerant Pipe-Blower*



# *Letter to the Editor*

Dear Sir,

May I express my total concurrence with the views of Dr. Bertalot as set out in his article in the October edition of *Laudate* concerning the conductor's obligation to look at his (or her) singers during a performance of any piece. Apart from any other considerations, and there are many, if this duty is neglected the conductor will be totally unable to form any judgment as to whether his eye contact is being reciprocated by the singers or not, and thus will be powerless to issue any corrective encouragement if needed.

However, I would add just one caveat. There are a few compositions in the sacred repertoire which, either wholly or in part, demand, in my opinion, a different approach. Let me cite a prime example from my own experience. Some time ago I had the tremendous privilege, enjoyed by very few amateur conductors, of directing a performance of Tallis' great 40-part motet *Spem in Alium*. Try as I would in private rehearsal, I never attained the level of confidence and detailed knowledge of the piece which would allow me for more than a split second here and there to divert my attention from the complex music set out on the page before me. (Forty lines is rather a lot when you're used to four or, at worst, eight!) I came to the conclusion, reluctantly, that I would be of more use to the choristers by ensuring that I knew where we were in the score at any given time, and that to achieve that certainty I needed to conduct with my eyes more or less fixed on the printed page rather than on them. I pride myself that it worked, at least with the particular singing group I was leading, but I was at pains to explain to them relatively early in the rehearsal schedule that that was what I was intending to do and the reason why. I craved their indulgence and we "agreed" that it was probably for the general good! So, as with almost any rule, there are acceptable exceptions.

I fear that Dr. Bertalot's assertion that many choirs follow the lead of the organist rather than the conductor is absolutely accurate. Of course they shouldn't, but at the level that I (and, I guess, the majority of Guild members) operate, in reality they have little practical alternative. The aging joke about organists and terrorists is no less true for either the passage of time or the presence of a conductor! Realistically, even conductors have to "give way"

to organists now and then, again for the general good! I am reminded of a wedding at which I was asked to conduct the choir (a hand-picked bunch who did not habitually sing together); the organist was to be none other than a certain cathedral organist who has since relinquished the duties of that post (the reasons for that departure having no connection at all with this story, I hasten to add). The opening choral piece was to be Parry's *I was glad*. At that point in my career, my usual approach to anthems was to conduct my way through any organ introduction in an attempt to keep the choir attentive and to aid the establishment of at least a modicum of rapport with our regular organist as he generally had his own way of approaching such passages. On this occasion, however, for what was probably the first time in my conducting experience, I was conscious of the accompanist going with every single gesture I made and of being frighteningly on the beat all the way through the opening instrumental passage. So carried away was I by the experience that at the end of the introduction I completely omitted to bring the choir in on their first chord. Like good and obedient choristers, in the absence of any inclusive gesture from the stand, they remained silent. What embarrassment! But there was good news – this accident happened at the rehearsal and any danger of a repeat was successfully avoided at the actual service.

So just as there are pitfalls to keeping one's eyes off of the musical score, so there are also to conducting an organ introduction or interlude; sometimes it's just a matter of choosing the lesser of two evils!

Yours faithfully,

James Wharton

***A special* Spem *memory from the Editor***

*Whenever* Spem in Alium *was sung at a Southern Cathedrals Festival concert (and in my 18 years there it must have happened at least three times) as Alto Dec in Chichester Cathedral Choir I always had the terrifying privilege of singing the first note each time. I remember on the last occasion Richard Seal, who was conducting the performance, saying to me "Surely you don't want a note, do you?" and, not being blessed with perfect pitch, my urgent insistence that I definitely did. In the end, and at the last moment, he passed me a single note pitchpipe to give myself a G only to discover that it didn't work! With that magical smile, he brought me in with a confident downbeat and I had to pluck that note out of the air ... fortunately I don't think I was too far out! ~ Editor*



# *Book Reviews*

*Malcolm Kemp*

I first had singing and elocution classes over 40 years ago as I thought it wrong to be training choirs unless I knew something about vocal technique and care of the voice. More recently I had five wonderful years of singing lessons with Hilary Llysten Jones, during the fifth year also having regular lessons with Pamela Parry. Like both of them, I am a member of, and regular attender at the seminars of the British Voice Association and would encourage other choir trainers to join even though most of their seminars are on Sundays. It was at a BVA seminar a few months ago that I first saw a preview copy of :

**Teaching Singing to Children and Young Adults by Jenevora Williams. Book and 2 DVD set**

Obtainable from **www.comptonpublishing.co.uk** or **www.jenevorawilliams.com** with payment via Paypal.

The author has immense experience and expertise in this field, having worked at the RCM, Menuhin School etc and with choirs such as Westminster Abbey, St Paul's and the National Youth Choirs of GB.

I think it fair to say that for people who have some experience and expertise in the subject there is little that hasn't been said before, perhaps using different words, but it is so good to have it all under one cover and explained so clearly and simply in just over 200 pages. Almost all categories you should want are included and there are some good pictures and diagrams.

Topics covered included:

Why teach children to sing * Singing in tune * The learning process * Adolescents (boys and girls) – covered in great detail * operatic repertoire * How the voice works - posture, breathing, vocal anatomy, registers, vocal problems * Vocal tract acoustics, including resonance and formants * Structuring lessons and practice * warm ups * private practice * memorisation * child protection issues * vocal health * voice disorders in children * special needs children. The needs of different age groups are catered for separately.

What I like about it especially is its readability and the ease with which you can quickly find and turn to sections on specific matters. In style and format it is very like a simplified and shorter version of the current standard textbook on singing, "Singing and Singing Teaching" by Janice Chapman.

For me, the icing on the cake is the 2-DVD set which accompanies the book.

Using students aged between 7 and 18, taken from the National Youth Choirs as well as schools, churches and cathedrals around Guildford, the first DVD demonstrates the exercises she gives to young singers. Again nothing terribly original, but it's so helpful to see and hear them in a practice and to have so much information given so clearly and concisely in such a short space of time. The second DVD shows the author demonstrating how to recognise and assess the stages of the adolescent male voice change, a matter of paramount importance to church choir directors trying to keep boys/young men in their choirs during this difficult stage.

If you are in any way involved with training people in the age range 7-18 to sing either as soloists or in choirs then this book and the DVDs are absolutely essential for you and your money will be very well spent.

**The Cambridge Companion to Choral Music**
**Edited by Andre de Quadros (Cambridge University Press, 2012)**

This volume doesn't pretend to present encyclopaedic information about all aspects of choral music and choral singing; it is very much an international compendium to be dipped into. Not everyone will always have need to know all about the choral traditions of Oceania, for example, but there is a chapter on it for when you do have need. Likewise, for most other areas of the world where choral singing is to be found.

Andrew Parrott contributes an chapter on the anatomy of choirs 1470-1770 and Paul Hillier one on the nature of chorus.

The third main part of the book is on choral philosophy, practice and pedagogy and includes chapters on "Authentic choral music experience as good work; the practice of engaged musicianship" (Doreen Rao), "The making of a choir: individuality and consensus in choral singing" (Mike Brewer and Liz Garnett), "A point of departure for rehearsal preparation and planning" (Ann Howard Jones) and "Small ensemble rehearsal techniques for choirs of all sizes" (Simon Carrington). Those of you who have the two currently available DVDs of Simon Carrington working with student choirs and with student choral conductors will be eager to read this short but eminently practical chapter.

A slight personal niggle is that international choral conducting pedagogues such as Robert Shaw, Elaine Brown, and Edwin Gordon get only passing mention and James Jordan who has done so much to revolutionise the subject at Westminster Choir College of Rider University gets no mention at all.

Not a book for those looking for rehearsal technique, for example, but very interesting background reading for those really interested in the subject in its broadest meaning.



# *CD Reviews of music by Guild Musicians*

*Michael Walsh*

**A TRIUMPH SONG Music for choir and organ by Hugh Benham**

The Convivium Singers with Neil Ferris – Conductor & Michael Higgins – Organ

Convivium Records CRO11

www.conviviumrecords.co.uk

Hugh Benham, apart from being our Guild's Fellowship Director, has long been a highly respected name in the field of musicological research. Indeed, his *Latin Church Music in England 1460-1575* has long been a treasured book of mine which I have often referred to in my own research, amongst many other educational books he has written.

So it was a delightful surprise to receive this CD of music composed by Hugh and performed by a choir of such a high standard. Recorded at St Alban the Martyr in Birmingham, the recording presents a selection of anthems and organ pieces for the whole church's year. Right from the bold solo reed in the introduction of *A Triumph Song* the composer's approachable harmonic and melodic style draws the listener in. My favourite tracks are the setting of Christina Rossetti's well-known *Love came down at Christmas*, which is given a beautifully mellifluous treatment with a lovely harmonic twist in the second verse and *Divinum Mysterium*, mostly a setting of *There is no rose,* but incorporating fragments of the familiar *Piae Cantiones* hymn.

The organ pieces are unmistakably English with some familiar stylistic echoes. Amongst his latin settings, *O sacrum convivium* is in a straightforward chordal style, not without the faintest echoes of Messaien but I imagine infinitely easier to perform! *Ave, verum corpus* follows the structure of the Elgar setting but is far more adventurous tonally. *Behold the Lamb of God* is a fine unison hymn setting of a Matthew Bridges hymn from A&M Revised.

Great credit must be given to Neil Ferris for his excellent direction and Michael Higgins for his solos and sensitive accompaniment.

Sheet music for many of these anthems is available from:
**http://www.arcomis.com/search/by/composerletter/b**

**IN THE STILLNESS ~ Choral works by Nigel Walsh**

**The Langford Singers**

**CD LS 2804 - contact nigel@ncw.eclipse.co.uk**

First let me establish that Guild member Nigel Walsh is not a relation of mine ao I can't be accused of any family bias! The CD, recorded in 2010, features principally a sequence of six songs, *In the Stillness,* settings of poems by Exeter-based poet Richard Skinner, based on the writings of the 14th Century mystic Julian of Norwich. The CD is completed by some other liturgical works. As Nigel kindly supplied me with a score of *In the Stillness*, I was able not only to listen to the CD but see the music as well and I have to say that I am very impressed with this sequence of songs. Scored for SATB (with occasional divisions in S and B) and piano accompaniment, and conceived within a comfortably traditional harmonic palette, the writing is colourful and imaginative and well within the capabilities of competent parish choirs. As far as the recording is concerned, the choir sings with fluent ease and competence; my only wish is that a nicer piano could have been found!

**RINGING VOICES**

**A journey thorough the year in words, music and the sound of bells**

**The Campana Consort**

**Simon Mold (director)**

**Trevor Brearley (Accompanist)**

**Featuring the bells of the Collegiate Church of All Saints, Maidstone**

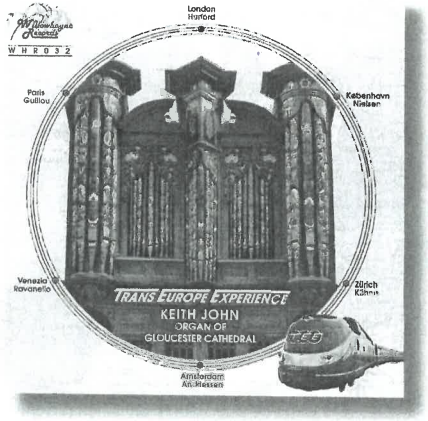
**Hearsay HS001 – contact spmold@blueyonder.co.uk**

This is a splendidly eclectic CD – 34 varied tracks of poetry and music both sacred and secular, plus change ringing and narrations about every aspect of campanology, all presented under the headings of Beginnings, Courtings, Weddings, Ponderings, Mournings and Carollings. Treble Joshua Bennett gives a lively account of Shakespeare/Thomas Morley's *It was a lover and his lass* accompanied by harpsichord. It is the variety of material that impresses most in this collection: a Morris dancing tune played on a melodeon, some G&S, Handel arias *superbly* sung by Harriet Burns, an abridged version of Purcell's Bell Anthem and fine original settings by Simon Mold, including *Crossing the Bar*, composed when he had just turned 13. Well worth hearing!



# *Keith John returns to Gloucester Cathedral – a new CD*

*John Balsdon*



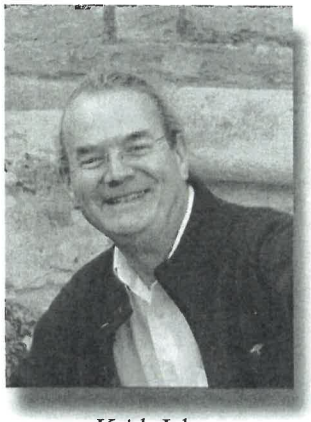

A new CD of any English cathedral organ is a treat, but a new Gloucester recording always has an edge: this is no exception.

In my second year as a chorister under Dr Sumsion, two new probationers joined the choir: Keith John and Mark Wildman. It was soon obvious why they had been successful. Mark had a natural singing style and Keith could seemingly play anything, as well as sing it. It was the custom in the practice room, whilst the choristers were waiting either for Dr Sumsion "the boss" or Mr Sanders "Uncle John" to arrive and take the morning practice, for the best pianist to start playing through anthems and services for us to admire and sometimes sing to. Before Keith joined us, Richard Shephard would be on the piano stool, but gradually Keith took over as Richard, being more senior, was not so long for the choir.

Being a boarder-chorister, during school holidays I had to stay near Gloucester at a chorister's home. My friendship with Keith developed such that I was invited to stay with him where his mother and father welcomed me so warmly. We had fun times with many musical moments. As time went by, I developed an interest in recording organs and Keith's talent as an organist blossomed, along with his reputation. I promised Keith that, one day I would record him at Gloucester. In August last year, some 45 years on, I was privileged to fulfil that dream, along with my good friend Mark Hartt-Palmer, talented musician and recording engineer.

But, what kind of a CD should we create? We toyed with the idea of an exact copy of the Sumsion LP of 1965 on today's instrument, but eventually settled for something completely different – a journey around European 20th century organ music (any connection between train journeys and organists is pure coincidence!)

With the brand new neo-classical organ in the cathedral and the ever-present Ralph Downes (who later became Keith's professor at the Royal College of Music), young musicians could not fail to explore new styles of playing and organ design. This took Keith into Europe and to a Guillou master-class on the wondrous instrument in the French Alps in the village of L'Alpe d'Huez. Thus a life-long enthusiasm for Guillou's music was born.



*Keith John*

Keith's first CD from Gloucester was recorded when the Downes/Sanders instrument was exactly as it was rebuilt, complete with its roof. The organ today has been sensitively enlarged by Nicholsons: in 2000, the Pedal division gained flue mutations and a 32-foot Bombarde and in 2010 they added a "solo" Trompette Harmonique – a medium-volume and fizzy reed which works well as both a solo and as an addition to the tutti. It can be heard twice on the new CD – in the Ravenello and the Guillou.

The musical journey on this CD starts in the Netherlands with Andriessen's *Thema met Variaties*. Then we continue south to Italy for Ravenello's *Adorazione* – a gloriously super-romantic indulgence which might well have come from the opera-house. A piece from Jean Guillou had to feature and none is better suited to the wonderful Gloucester instrument, than the *Toccata*, Op.9. Here, in the famous "tremolando" section, we hear the full tutti with solo reed, atop the great pedal theme – an awesome sound. Peter Hurford's suite *Laudate Dominum* comes across beautifully and features the quiet mutations and colours heard from the West Positive division. Nielsen's *Commotio* comes next – a piece which Keith had been considering for a number of years, waiting for an opportunity to bring this incredible composition to today's audience. Our journey finishes in Switzerland with a Theme and Variations by a friend of Keith's, Markus Khunis. These will bring a smile to everyone who listens – rich in colour, rhythms and musical humour building to a stunning toccata which concludes this CD.

If you would like to treat yourself (or anyone else) to this CD, please visit ***www.willowhaynerecords.com*** where you can order the physical CD. The recording is also available to download complete, or as individual tracks in formats including mp3 as well as high resolution audiophile up to 24-bit 192KHz in wav, flac or alac formats. Enjoy!



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